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# THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON,  
LONDON, S.W.7.

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INCORPORATED BY ROYAL CHARTER 1883.

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PROSPECTUS, 1925-1926

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# The Associated Board

OF THE

## Royal Academy of Music and the Royal College of Music.

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It is a matter of interest and importance that the pupils of the College should realise the significance of the operations of the Associated Board of the Royal Academy of Music and the Royal College of Music. This Board was established, about thirty years ago, to provide by its Local and Schools Examinations tests of the teaching of music throughout the Kingdom, and a stimulus to the teachers. The field of its activities has widened immensely during these years, and the Board is now responsible every year for the examination of several thousands of candidates.

Further, the Board has established a considerable number of Exhibitions at both Institutions, which are awarded on the results of these examinations. Thus many pupils of the Royal College of Music owe their musical education to the Board.

The work of the Associated Board in music is very similar to that of the Joint Board of the Universities of Oxford and Cambridge in general education, for the examination of schools, and the awarding of certificates.

In order that the standard of the examinations may be kept at the highest level, the teachers at the R.A.M. and R.C.M., are mainly responsible for the examining work. They are selected as far as practicable in equal numbers from the two Institutions. As it is impossible to avoid some part of these examinations taking place in term time, pupils may be sure that, if their teachers are called upon to be away for the inside of a week in any term on this important work, all lessons belonging to that week will be made up in the most effective way with the least disturbance of the pupils' work.





# THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON,  
LONDON, S.W. 7.

TELEGRAPHIC ADDRESS—"INITIATIVE, SouthKens, London."

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## Bursar.

E. J. N. POLKINHORNE, HON. R.C.M.

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## PROSPECTUS, 1925-1926

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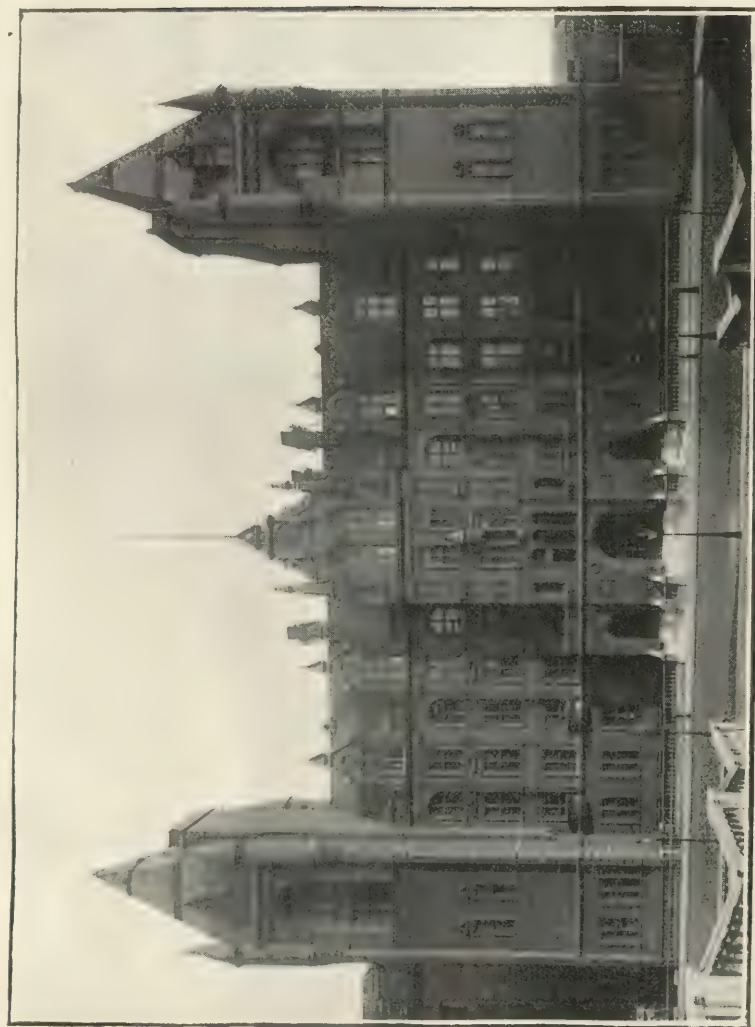
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MR. ARNOLD SMITH.

MR. P. A. WHITEHEAD.

\*MR. W. E. WHITEHOUSE.

# THE ROYAL COLLEGE OF MUSIC

was founded at the instance and through the exertions of His late Majesty King Edward VII. (then Prince of Wales), its first President, and was incorporated by Royal Charter on May 23, 1883.

## The Objects of the College.

The objects of the College are, in the words of the Charter—

“First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment ;

“Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom ;

“Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions.”

## The Building.

The College was opened by His late Majesty King Edward VII. (then Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The new College building in Prince Consort Road (south of the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.



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This Building was opened with state ceremony by His late Majesty King Edward VII. (then Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2, 1894.

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### **The Concert Hall.**

The Concert Hall accommodates a choir and orchestra of nearly 300, and an audience of nearly 900 persons. The organ and case were presented to the College by the late Sir Hubert Parry, Director from 1895 to 1918.

The inaugural Concert, which took place on the 13th June, 1901, was attended by H.R.H. the late Duke of Cambridge on behalf of his late Majesty King Edward VII.

On the 27th May, 1902, a Concert was given in the new Hall in honour of the visit to the College of King George V. and Queen Mary (then Prince and Princess of Wales).

On the 4th July, 1919, H.R.H. the Prince of Wales paid his first visit as President of the College, and attended a Festival Concert of Works by College Composers.

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### **The Theatre.**

The Theatre is the Council Memorial to the late Director, Sir Hubert Parry. It has a well-equipped stage and dressing-rooms, with a sunken orchestra capable of holding 50 to 60 players. The auditorium accommodates between 550 and 600, and gives every member of the audience a full view of the stage, the seats rising in tiers.

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### **The Library.**

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria; that of the Sacred Harmonic Society; and also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

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### **The Parry Room.**

The Parry Room forms part of the Library, and is a "silence" room devoted to musical and literary study. It was equipped and endowed as the College Memorial to Sir Hubert Parry by past and present Students, members of the Teaching Staff, and friends of the College. In addition to a fine collection of Sir Hubert Parry's original manuscripts there are books of reference and of general interest, and readers have at their disposal the whole of the College Library.

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### **The Donaldson Museum.**

This most valuable and interesting collection of ancient musical instruments was presented in 1894 to His late Majesty King Edward VII. (then Prince of Wales) for the College by the late Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public, during term time, from 10—1 and from 2—5, except on Saturdays.

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### **The Common Rooms.**

Two Common Rooms for the use of Students were added to the building in 1922, and are open during teaching hours in term-time. The cost of furnishing and equipment of the Rooms was defrayed by the generosity of Mr. R. F. McEwen, a Member of the Council, to commemorate the visit of Her Majesty the Queen to the College Operas in that year.

### **The Constitution of the College.**

The Corporation of the College is constituted as follows : The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the last being either Annual Subscribers of at least £10, or contributors at one time of £50 or upwards, or its equivalent.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from 1st September to 31st August.

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### **The Governing Body.**

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

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### **The Teaching Body.**

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to the Regulations and the confirmation of the Council.

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### **The College Terms.**

There are three Terms, of about 12 weeks each, in the College year (September to August):—

*Christmas Term*, beginning about the 25th of September.

*Easter Term*, beginning about the 6th of January.

*Midsummer Term*, beginning about the 3rd of May.



Students can be admitted at the beginning of a term, or at a half term.

Notice of the precise date of the beginning and ending of each Term, of the vacations, of extra holidays, if any, and of the daily hours of instruction, will be given from time to time.

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### **Pupils.**

Pupils of both sexes are admitted to the College, and consist of :—

STUDENTS (see p. 14). SCHOLARS (see p. 20). EXHIBITIONERS (see p. 33).

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### **Students.**

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted to the Senior Department on payment of the Entrance Fee and the Tuition Fee without limitation of age; Students entering the Junior Department must be under 16 years of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. (See specimen paper on page 61.) Students are not admitted for a shorter period than one year, viz., three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects.

In the Entrance Examination candidates for admission will be expected to show, to the satisfaction of the Director, some knowledge of Aural Training and the Grammar of Music, apart from ability in practical subjects.

The choice of Teachers rests absolutely with the Director, and is governed by (a) the vacancies existing in the various classes, (b) the degree of proficiency or promise shown by the Student at the Entrance Examination. Intending Pupils are, however, at liberty to mention any preference

they may have in the matter, and their expressed wishes will receive consideration.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director ; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules) and will remain for not less than one year (three terms, in the College, and will pay the fees as they become due (see page 19).

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars and Exhibitioners who have been at the College for that period, and whose Scholarships and Exhibitions have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced Fee (see page 19). This reduction can only take effect as from the commencement of a term and not at a half-term.

Students leaving on the completion of three terms are required to give one month's notice beforehand.

### Subjects of Study.

Rudiments of Music.  
Theory (Harmony, Counterpoint, Analysis, &c.).  
Composition.  
Orchestration.  
Organ.  
Choir Training, Accompaniment, and Transposition.  
Pianoforte.  
Pianoforte Accompaniment.  
Solo Singing.  
Breathing.  
Choral Singing.  
Musical Appreciation.  
Conducting and Score Reading.  
Opera.  
Ballet.

Aural Training, Sight, Singing Music-Dictation, &c.  
Harp.  
Violin and Viola.  
Violoncello.  
Double Bass.  
Wind Instruments.  
Elocution, Diction, and Dramatic Training.  
Italian, French, and German.  
Vocal Ensemble.  
Orchestral Practice.  
Instrumental Ensemble.  
History of Music.  
Extemporising.  
Training for Teachers.  
The Teaching of Folk-Dancing.

### Course of Instruction.

(A) *The Ordinary Curriculum.*—The Tuition Fee of £12 12s. a term covers the following curriculum, all or part of which is taken at the discretion of the Director:—

- |                                    |  |
|------------------------------------|--|
| 1. First Study.                    | 9. Vocal Ensemble Class (for Singers).       |
| 2. Second Study.                   | 10. Breathing Class (for Singers).           |
| 3. Paper Work.                     | 11. Orchestral Class (for Instrumentalists). |
| 4. History of Music.               | 12. Ensemble Class (for Instrumentalists).   |
| 5. Musical Appreciation.           |  |
| 6. Musical Dictation.              |  |
| 7. Choir Training (for Organists). |  |
| 8. Choral Class.                   |  |

(B) *Extra Subjects.*—Pupils can take additional studies or classes on payment of the appropriate extra fees (see page 19) in any of the subjects named on the previous page.

Pupils wishing to take up Foreign Languages, or Dramatic Training, should give notice to that effect when sending in the official form to enter the College, as these Classes can only be formed provided sufficient names are received.

The following details as to studies and classes are given for the information of Pupils.

*Principal Study.*—Two lessons weekly (in conjunction with two other Pupils) of one hour each, that is, two individual lessons of twenty minutes each for each pupil, in either \*Solo Singing, Violin, Viola, Violoncello, Double Bass, Piano, Organ, Theory, Composition, Harp, or Wind Instrument, or in special cases, double lessons once a week in the same proportion. Pupils will have to pass a certain standard of Harmony and Counterpoint before taking up Composition.

\* *Singing Pupils may, with the approval of the Director, take a special curriculum, particulars of which will be furnished on application.*



NOTE.—Pupils may, at their option, pay the special fee of £15 15s. a term, in which case they have two half-hour individual lessons a week in their first study instead of the twenty minutes mentioned above.

*Second Study.*—One lesson weekly of one hour (in conjunction with two other Pupils) in one of the various branches named in the preceding section or in Pianoforte Accompaniment, Foreign Languages, Elocution, Conducting and Score Reading, Aural Training, Composition, and Theoretical Subjects.

*Music Class, including Rudiments, Dictation, and General Subjects connected with Music.*—One lesson weekly in class.

*Paper-Work (Harmony and Counterpoint, &c.)*—One lesson weekly until the Pupil has reached the highest grade in Counterpoint.

*Aural Training and Sight Singing.*—One lesson weekly in class.

*Choral Class.*—One lesson weekly, about one hour.

*Vocal Ensemble (for Singers).*—Total numbers of hours a week, about 4.

*Ensemble Playing.*—Classes are held for Pupils sufficiently advanced. (Total number of hours a week, about 20.)

*Orchestral Practice.*—For Pupils certified to be sufficiently advanced, who are then admitted to the Orchestras as vacancies occur.

There are four Orchestral Classes (total number of hours a week, 8½):—

First Orchestra	...	...	Fridays,	3	hours
Second Orchestra	...	...	Tuesdays,	2	"
Third Orchestra	...	...	Tuesdays,	1½	"
Operatic Orchestra	...	...	Mondays,	2	"

*History of Music.*—Lectures, illustrated by voices and instruments; once weekly.

*Choir Training.*—One lesson weekly in class, for Organists, when sufficiently advanced, on the recommendation of their teacher.

*Training Course for Teachers.*—To meet the requirements of the Teachers' Registration Council, who demand that only those Teachers who can satisfy that Council with respect to their academic and other personal qualifications will be admitted as registered Teachers, a Course of Lecture Classes, extending over one year of three terms, has been devised, open to Pupils of the College only.

To be admitted to this special Training Course, Pupils must prove that they possess the requisite musical knowledge and attainments to enable them to profit by the instruction provided. The Course is framed to teach those who themselves are adopting the musical teaching profession.

The year's Course may be spread over a longer period than one year, *i.e.*, it may be taken a term at a time, but, to obtain a Certificate of Attendance from the Director, Pupils must attend all the Lectures devoted to Teaching under supervision in their own subject, and at least three-quarters of the general Lecture Lessons, and must also satisfy the Director that they have reached the required state of efficiency.

For the present this Course may be taken as a second study, or extra second study (£3 3s. per term).

*Operatic Class.*—Open to Pupils approved by the Director. The Operatic Class will provide a complete course of study in Opera for performers and conductors.

The Classes provide instruction in Repertoire, Ensemble, Gesture. Rhythmic Movement, Diction, Stage Rehearsal (with Piano or Orchestra), Conducting, and Accompanying, &c.

Pupils who join the Class pay the usual tuition fees of the College (£12 12s. per term), but may take, in addition to Operatic work, one first study lesson weekly in any desired subject.

Arrangements are made for Pupils to enter the College as Operatic Class Students, and special Exhibitions for Operatic Training are offered from time to time.

*Ballet Class.*—Two lessons weekly, for Ballet and the Teaching of Country Dancing.

*Conducting and Score Reading.*—One lesson in class and one lesson with Orchestra weekly.

*Foreign Languages.*—One lesson a week.

*Elocution, Diction, and Dramatic Training.*—One lesson a week.

*Psychology.*—One lesson a week.

*Breathing Class* (for Singers).—One lesson a week.

*Criticism Class.*—One lesson a week.

*Folk Dancing* (for Teachers).—One lesson a week.

### Fees.

The **Entrance Fee** is £2 2s., which must accompany the official Form of Application for admission.

**Tuition Fees** are—(a) Special Tuition Fee, £15 15s. a term (see page 16); and (b) Ordinary Tuition Fee, £12 12s. a term.

Pupils who have completed nine terms may pay a reduced fee of £9 9s. a term for their first study only and such Paper Work and Ensemble Classes as may be approved by the Director. (See page 15.)

There is also a **Common Room Subscription** for all Pupils, which is 1s. per term.



All fees are due and payable in advance at the commencement of each term.\*

### Extra Fees (Optional).

ADDITIONAL PRINCIPAL STUDY :—	PER TERM		
	£	s.	d.
One lesson a week (twenty minutes' individual lesson) . . . . .	3	3	0
Two lessons a week . . . . .	6	6	0
or—If taken instead of the ordinary Second Study included in the £12 12s. fee . . . . .	4	16	0
ADDITIONAL SECOND STUDY :—			
One lesson a week . . . . .	3	3	0
OTHER CLASSES—One lesson a week :—			
Italian, French, German, Elocution, Dramatic, each	2	2	0
Ballet Class . . . . .	1	1	0

### SCHOLARS.†

Scholarships may be created from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds:—

#### (1) Free Open Scholarships.

#### (2) Free Close (or Local) and Special Scholarships.

Scholarships are gained by competition only, except where specially provided for otherwise. They entitle the holder to a thorough and systematic education in

\* Cheques to be made payable to "The Royal College of Music or order" and crossed "Westminster Bank, Ltd." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

† The holders of the Exhibitions founded by the Savage Club and the Associated Board respectively (see page 35) are, during the tenure of such Exhibitions, subject to the same rules as Scholars.

theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period at the discretion of the Council, or may be terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship ; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the control of any Scholar during the vacations.

### (1) FREE OPEN SCHOLARSHIPS.

There are about sixty Open Scholarships, which provide free musical education. These Scholarships are open to all classes of His Majesty's subjects, and are obtainable by competitive examination only.

Vacancies in these Scholarships are announced about March in each year, and public notice thereof is given by advertisement and otherwise. A preliminary Examination is held in various local centres in the May following, with the view of testing the Candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination which is held at the College in the following June, except that any Candidate who has been named as "*Proxime*" at any previous Scholarship competition will be allowed to compete in the same department at any subsequent Final Examination if still within the prescribed age limits, without attending the Preliminary Examination.

Candidates are eligible between the following ages, reckoned on the 1st of January of the year in which the Final Examination takes place:—

COMPOSITION, Males and Females between 15 and 21.

PIANOFORTE, Males between 15 & 18, Females between 15 & 19.

ORGAN, Males between 15 and 19, Females between 15 and 20.

HARP, Males between 15 and 18, Females between 15 and 19.

VIOLIN and VIOLA, Males and Females between 15 and 18.

VIOLONCELLO, Males and Females between 15 and 20.

DOUBLE BASS, Males between 15 and 24.

SINGING, Males between 18 & 24, Females between 17 & 22.

WIND INSTRUMENTS:—

Flute, Clarinet, Horn, & Trumpet:

Males and Females between 15 & 22.

Hautboy, Bassoon, & Trombone:

Males and Females between 16 & 24.

*Candidates may not enter for more than one subject.*

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

Should there be no election to a Scholarship in any one



or more of the subjects offered for competition, for lack of Candidates of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

In some cases grants towards maintenance are added, but these cannot be decided until after the election of the Scholars has taken place, and enquiry has been made into the circumstances of the Scholar applying for such grant. Applications for such grants are not entertained unless clear proof be offered that monetary help is indispensable.

The new Scholars commence their studies in the Christmas Term (September) following their election.

The Free Open Scholarships include the following :—

#### **THE COURTENAY SCHOLARSHIP.**

This Scholarship was founded by the late Miss Courtenay in 1883, in memory of her brother, Frank Courtenay ; it provides the holder with free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. The Scholarship is tenable for one year, or longer, at the discretion of the Council.

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#### **THE WILSON SCHOLARSHIP.**

This Scholarship was founded in 1883 by the late Sir William James Erasmus Wilson, F.R.S., F.R.C.S., the famous surgeon. It provides tuition at the College and a yearly grant of £52 10s. for the Scholar's maintenance during the College terms, and may be held for one year, or longer, at the discretion of the Council.

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**THE MORLEY SCHOLARSHIP.**

This Scholarship was founded in 1883 by the late Mr. Samuel Morley, M.P., the late Mr. Howard Morley, for many years a Member of the Council, and the late Mr. Charles Morley, one of the original Members of the Council and Honorary Secretary of the College for thirty-four years. It provides tuition fees and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable for one year, or longer, at the discretion of the Council.

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**THE ELIZABETH PRINGLE MEMORIAL SCHOLARSHIP.**

This Scholarship was founded by the Dowager Lady Hervey, of South Hampstead, in memory of her mother, Lady Elizabeth Pringle. It provides the holder with free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. This Scholarship is tenable for one year, or longer, at the discretion of the Council.

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**THE GEORGE KIALLMARK SCHOLARSHIP.**

This Scholarship was founded by the late Surgeon Lieutenant-Colonel Henry Walter Kiallmark, in memory of his grandfather, father, and brother.

Pianoforte Candidates only are eligible, and the Scholarship provides free tuition at the College, and a sum of about £40 yearly towards maintenance during the College terms; it is tenable for one year, or longer, at the discretion of the Council.

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**THE LORD CHARLES BRUCE SCHOLARSHIP.**

This Scholarship was founded by the late Lady Charles Bruce, in memory of her husband, the Right Hon.

Lord Charles Bruce, Member of the Council of the College, and the first Chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music.

This Scholarship provides free tuition at the College, and a sum not exceeding £40 yearly for maintenance during the College terms; it is tenable for one year, or longer, at the discretion of the Council.

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#### **THE WALEY SCHOLARSHIP.**

This Scholarship, founded by the late Miss Rebecca Waley, provides for students of Composition or Pianoforte a sum covering the cost of tuition fees and about £10 annually for maintenance; this Scholarship is tenable for four years, or less, at the discretion of the Council.

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#### **THE DOVE SCHOLARSHIP.**

This Scholarship was founded by the late Samuel Dove, of Kilsby, Northamptonshire, and provides free tuition at the College for a Violoncello pupil; it is tenable for one year, or longer, at the discretion of the Council.

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#### **THE GEORGE GROVE MEMORIAL SCHOLARSHIP.**

This Scholarship was founded by the Council in 1900 in memory of the late Sir George Grove, C.B., first Director of the College from 1883-1894. It provides free tuition at the College for one year, or longer, at the discretion of the Council.



**THE LAURA CLARK SCHOLARSHIP.**

This Scholarship was founded by the late Mrs. Laura S. Clark, and provides free tuition at the College for one year, or longer, at the discretion of the Council.

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**THE ELLIOT GALER SCHOLARSHIP.**

This Scholarship was founded by the late Elliot J. N. Galer, of Ansty Frith, near Leicester, and is open to Male Singers. It provides free tuition at the College, and is tenable for one year, or longer, at the discretion of the Council.

No special examination is held with respect to the above eleven Scholarships bearing particular names. Vacancies occurring among them are, on the recommendation of the Director and Board of Professors, filled up by the Council from the holders of ordinary Open Scholarships who have shown distinction.

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**(2) FREE CLOSE OR LOCAL SCHOLARSHIPS.**

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education, or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such name as the donor desires, and be confined to natives of a locality, or be

otherwise restricted at the wish of the donor, subject to the approval of the Council.

The age limits of Candidates for these Scholarships are (except in any case specially mentioned under the heading of the particular Scholarship) the same as those for the Free Open Scholarships (page 21), and are reckoned as on the 1st of January of the year in which the Final Examination takes place if such Examination is held in the first six months of the year; and as on the 1st of July of such year if such Examination is held in the last six months thereof.

*NOTE.—Pupils who have held Free Open Scholarships are ineligible to compete for Free Close or Local Scholarships.*

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

In the case of Colonial Scholarships the Examination held in the locality is Final, and no fee is required from Candidates attending such Examination.

These Scholarships are as a rule tenable for a period of three years, or for a shorter period at the discretion of the Council. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had been determined at the expiration of the three years' tenure will be admitted to compete when the Examination is actually held.

The following twelve Close or Local Scholarships have been founded :—

#### THE SOUTH PROVINCE OF VICTORIA (AUSTRALIA) SCHOLARSHIP.

This Scholarship was founded by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

It provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable for not more than three years.

(The age limits for Pianoforte Candidates are for Males between 15 and 19, Females between 15 and 20; and for Violin and Viola Candidates, Males and Females between 15 and 19).

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#### THE SOUTH AUSTRALIAN SCHOLARSHIP.

This Scholarship was founded by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

This Scholarship provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable, as a rule, for three years.

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#### THE MONTREAL SCHOLARSHIP.

This Scholarship was founded by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing. It provides free tuition at the College, and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable, as a rule, for three years.

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**THE LIVERPOOL SCHOLARSHIP.**

This Scholarship was founded by subscription, and is open to natives or residents of Liverpool or the County of Lancaster; it gives the holder free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council; it also provides a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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**THE HEYWOOD-LONSDALE (SHROPSHIRE) SCHOLARSHIP.**

This Scholarship was founded by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitechurch, and Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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**THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP.**

This Scholarship was founded by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island and for residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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**THE NORFOLK AND NORWICH SCHOLARSHIP.**

This Scholarship was founded by subscription, for natives of the county of Norfolk or of the city of Norwich, and for residents therein of not less than five years standing.

It provides tuition at the College for three years or for a shorter or longer period at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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**THE KENT SCHOLARSHIP.**

This Scholarship was founded by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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**THE S. ERNEST PALMER (BERKSHIRE) SCHOLARSHIP.**

This Scholarship was founded in 1902 by Sir S. Ernest Palmer, Bart., F.R.C.M., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years' or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

### THE ROYAL AMATEUR ORCHESTRAL SOCIETY SCHOLARSHIP.

This Scholarship was founded by subscription. Candidature restricted to the following persons:—

- (1) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or
- (2) Relatives of performing members of the Royal Amateur Orchestral Society in some degree not more distant than that of second cousin, or
- (3) Candidates recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

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### THE BRISTOL SCHOLARSHIP.

This Scholarship was founded by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

It provides free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council.

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### THE OCTAVIA SCHOLARSHIP.

This Scholarship was founded by the late Miss D. L. Hollins, and provides for the Maintenance and Education abroad for three years, or any shorter period, of a Composition pupil of the College.



**THE CARLOTTA ROWE COMPOSITION SCHOLARSHIP.**

This Scholarship was founded by a request of the late Mrs. Carlotta Armstrong (Carlotta Rowe). It is awarded, in the absolute discretion of the Council, to a Woman Composer of Light Opera, and provides free tuition and some maintenance, and is tenable for such period as the Council may determine.

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**THE MARIANNE ROWE SINGING SCHOLARSHIP.**

This Scholarship was founded by a bequest of the late Mrs. Carlotta Armstrong (Carlotta Rowe) in memory of her mother, Marianne Rowe. It is awarded to a Soprano or Mezzo-Soprano Singer, in the absolute discretion of the Council, and provides free tuition and some maintenance for such period as the Council may determine.

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## EXHIBITIONS AND SPECIAL SCHOLARSHIPS.

Exhibitions may be created from time to time, by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded :—

### \* THE COUNCIL EXHIBITIONS.

About £200 is granted annually by the Council for "Council" Exhibitions, to be competed for and apportioned as the Director and the Board of Professors shall think fit among Students of three to five terms' standing, and those of six terms' standing and upwards.

The amount, awarded in the above Exhibitions, will be applied to the reduction of Fees for the three terms next ensuing.

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### \* THE CHARLOTTE HOLMES EXHIBITION.

This Exhibition was founded by the late Mrs. C. E. T. Holmes, for Students of not less than nine terms' standing; the annual value is £15.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

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\* In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

### THE CLEMENTI EXHIBITION.

This Exhibition was founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi, and is of the annual value of about £28, to be awarded at the general Annual Examination to a Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to perform at a College Concert, shortly after appointment, a pianoforte work of Muzio Clementi.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

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### \* THE EDMUND GROVE EXHIBITION.

This Exhibition was founded in memory of the late Edmund Grove for Students of not less than nine terms' standing; its annual value is about £20.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

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### THE PAUER MEMORIAL EXHIBITION.

This Exhibition was founded by subscription in memory of the late Ernst Pauer, one of the original members of the Board of Professors, and is of the value of £7 10s. per annum; it is awarded to the Student of at least one year's standing in the College who shall attain the highest position among the *proxime*

\* See Footnote, page 33.



candidates in the Pianoforte Department of the Open Scholarship competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the term next ensuing.

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**\* THE ASSOCIATED BOARD EXHIBITIONS.**

The Associated Board of the Royal Academy of Music and the Royal College of Music offer Exhibitions each year tenable for two or three years at the College, providing during that period free Musical Instruction similar to that given to Scholars.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 15, Bedford Square, London, W.C.

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**THE SAVAGE CLUB EXHIBITION.**

This Exhibition has been founded by Members of the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council :—

- (1) Sons or daughters of Members of the Savage Club; failing these,
- (2) Relatives of Members of the Savage Club, in some degree not more distant than that of second cousin; failing these,

\* See Footnote, page 20.

- (3) Sons or daughters of persons qualified to be elected as Members of the Savage Club.

*The age qualifications for Candidates for this Exhibition are the same as those for the Open Scholarships (see page 22).*

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#### THE WALTER VAN NOORDEN SCHOLARSHIP.

The Royal Carl Rosa Opera Company gave two Scholarships of £50 each, for two years, for composers of Operatic Music, in memory of the late Walter van Noorden, for many years Musical Director of the Company.

*(These two Scholarships are suspended for the time being.)*

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#### THE LILIAN. ELDEE SCHOLARSHIP.

This Scholarship was founded by C. W. E. Duncombe, Esq., in memory of Miss Lilian Eldée. It is in the gift of the Royal College of Music and the Royal Academy of Music alternately, and is of the value of £60 per annum. It is for Female Vocalists between the ages of 18 and 25, and of not less than two years' standing in the College or the Academy, and is awarded by the Governing Body of the nominating Institution at their discretion. The Scholars may be elected for either one year or two years, or two Scholars may be successively elected for one year each.

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**THE GEORGE CARTER SCHOLARSHIP.**

This Scholarship was founded by the late George Carter, and is open to Students who combine Organ and Composition as studies; it is tenable for from one to three years, providing free Tuition and some maintenance, the annual value being about £75.

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**IN MEMORIAM SIGNOR FOLI SCHOLARSHIP**

This Scholarship was founded by the late Madame R. H. Foley, in memory of her husband, for Composition Students of at least one year's standing; its annual value is about £45.

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**THE CHAPPELL EXHIBITION.**

This Exhibition is offered annually by Messrs. Chappell & Co. for Pianoforte playing to Pupils in Grade III., Classes 1, 2, 3. It is tenable for one year, and is of the value of £30.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

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**THE WESLEY EXHIBITION.**

This Exhibition, founded by the late Rev. Francis Gwynne Wesley in memory of Samuel, Charles, and Samuel Sebastian Wesley (his Grandfather, Great-Uncle, and Father), provides the sum of about £40 for one year (or, at the discretion of the Council, for two years) to be awarded to the Student or Scholar who shows proficiency in the art of Extemporising in all its forms.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

**THE GOWLAND-HARRISON SCHOLARSHIP.**

This Scholarship, founded by a bequest of the late William Gowland-Harrison is tenable at the Royal College of Music and the Royal Academy of Music alternately, and is competed for by Students of the Violin. It is of the annual value of £100, which is devoted to tuition and maintenance at the College or Academy, or to study abroad.

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**THE GOWLAND-HARRISON EXHIBITIONS.**

These Exhibitions, two in number, are apportioned from the bequest of the late William Gowland-Harrison to the Royal College and Royal Academy in turn, and are of the annual value of £40 each, tenable for one year, or two years, at the discretion of the Governing Body of the Institution at which they are held.

The amount of these Exhibitions will be applied to the reduction of Fees for the three terms next ensuing.

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**THE ASHTON JONSON EXHIBITION.**

This Exhibition was founded by the late Miss Edith Ashton Jonson, for principal study Pianoforte Pupils, and is awarded at the discretion of the Director. The annual value of the Exhibition is about £14.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

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THE CONCERT HALL.



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**THE JULIAN CLIFFORD SCHOLARSHIP.**

This Scholarship was founded, by subscription, in memory of the late Julian Clifford, formerly a Student of the College and for many years Music Director at Harrogate, Yorkshire, and St. Leonards-on Sea, Sussex. The Scholarship is open to Conductors, and is at present of the annual value of about £25; additional subscriptions will, it is hoped, enable the Scholarship to cover the whole cost of the tuition fees.

By arrangement with the donors, the first Scholar is Julian H. Clifford, son of the late Julian Clifford, the College defraying the cost of the balance of the fees. Subsequent Scholars will be elected by Competition.

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**GOLD MEDALS, SILVER MEDALS, GIFTS, AND PRIZES.****THE CHALLEN GOLD MEDAL.**

Messrs. Challen and Sons offer a Gold Medal annually for Pianoforte playing. This is competed for at the Annual Examination by the Pianoforte Pupils in the higher grades.

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**THE JOHN HOPKINSON MEDALS.**

These two Medals (one gold, one silver) were instituted by the gift of George W. Brown, in commemoration of the late John Hopkinson, as a Musician and manufacturer of pianofortes. They are awarded annually for Pianoforte playing.

*NOTE.—A Pupil having gained a Medal or Prize shall not be eligible to compete subsequently for the same Medal or Prize.*

**THE TAGORE GOLD MEDAL.**

The late Raja Sir S. M. Tagore, C.I.E., of Calcutta, gave the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Majesties King George V. and Queen Mary (then Duke and Duchess of York). The Medal is to be awarded by the Director annually to the most generally deserving Pupil (male and female alternately).

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**THE MUSICIANS COMPANY'S MEDAL.**

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished Pupil in the College, selected by the Director.

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**THE CHAPPELL GOLD MEDAL.**

This Medal is offered annually by Messrs. Chappell. It is open to Pianoforte Pupils in the highest Grade (Grade V.); the Examination takes the form of a short Pianoforte recital lasting about half an hour, Candidates playing a programme of their own choice.

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**THE LONDON MUSICAL SOCIETY'S PRIZE.**

This Prize is competed for annually by Singing Pupils, and is of the value of £3 3s.

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**THE HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE.**

This Prize, which is of the annual value of £10, was founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to Singing Pupils, the preference being given, as between competitors of equal merit, to a Pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford

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**THE DOVE PRIZE.**

The late Edwin Samuel Dove (in addition to the Scholarship mentioned on page 25), bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil who distinguishes himself or herself most in general excellence, assiduity, and industry. The Prize is of the value of £13.

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**THE ARTHUR SULLIVAN PRIZE.**

This Prize, which is of the annual value of £5, was founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open by competition to a Pupil of the College who, being a British subject, gives the best proofs of ability and progress in Composition at the Annual Examination.

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**THE SCHOLEFIELD PRIZE.**

This Prize was founded in memory of the late Reverend Clement C. Scholefield, and is awarded at the Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

**THE DANNREUTHER PRIZE.**

This Prize was founded by subscription in memory of the late Edward Dannreuther, and is of the value of £9 9s. per annum. It is awarded annually for the best performance during the year of a Pianoforte Concerto with Orchestra.

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**THE LEO STERN MEMORIAL GIFT.**

This Gift was founded by subscription in memory of the late Leo Stern, Violoncellist, and is under the trusteeship of the Worshipful Company of Musicians. The sum of £5 5s. is annually placed at the disposal of the Director of the Royal College of Music, to be given by him to a Violoncello Pupil (male or female).

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**THE LESLEY ALEXANDER GIFT.**

The value of this Gift is about £21 per annum; it was founded by the late Lesley W. Alexander, for the benefit of a Principal Study Viola or Violoncello Pupil selected by the Director.

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**THE MANNS MEMORIAL PRIZE.**

This Prize, of which the value is about £4 10s. per annum, was founded by subscription in memory of the late Sir August Manns. The annual income of the fund subscribed is divided equally between the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music; and the Prize is awarded in each case to such one or more of the Pupils of the respective Institutions as the respective Governing Bodies determine.

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**THE ELLEN SHAW WILLIAMS PRIZE.**

This Prize was founded by the late Miss Ellen Shaw Williams, for Pianoforte Pupils, and is of the value of about £10. It is awarded at the Annual Examination.

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**THE ERNEST FARRAR PRIZE.**

This Prize, for Composers, annual value about £7, was founded by the Rev. C. D. Farrar, Mrs. Ernest Farrar and her parents, in memory of 2nd Lieut. Ernest Farrar, a Composition Scholar of the College, killed in France, September 18, 1918.

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**THE HENRY BLOWER MEMORIAL PRIZE.**

This Prize was founded by subscription in memory of the late Henry Blower, for many years Professor of Singing at the College; its annual value is £5 5s., given by the Henry Blower Memorial Committee for competition among Singing Pupils.

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**THE KENNETH BRUCE STUART PRIZE.**

This Prize is for Organ Students in their first year, and was founded by Dr. Robert Stuart, who offers a prize of Three Guineas annually for Organ Students in their first year, in memory of his son Kenneth Bruce Stuart, Organ Student of the College, who was killed in action, November 5, 1916.

**THE JOSEPH MAAS PRIZE.**

This Prize was founded by subscription in memory of Joseph Maas, the famous tenor, and is administered by trustees who give, from time to time, a prize of £10 for competition among Tenor Pupils of the College.

The amount of this Prize will be applied to the reduction of Fees, or to the payment of extra Fees, for the ensuing three terms.

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**THE ALFRED AND CATHARINE HOWARD PRIZE.**

This Prize for Violinists was founded by a bequest of Mrs. Catharine Esther Howard. It is of the value of about £20, and is competed for annually by Pupils of the College.

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**COBBETT PRIZES.**

Mr. W. W. Cobbett, Hon. R.C.M., offers annually Prizes to the value of Fifty Guineas for the encouragement of Chamber Music Composition and Ensemble Playing among Pupils. A portion of the prizes is awarded to the Composers of the best short chamber music works submitted to the Examiners, and the remainder is allotted to the groups of players giving the best performances of the prize compositions. Special stress is laid by the donor on the encouragement of groups of players who form their own quartets or quintets and rehearse without professional aid.

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**ELOCUTION PRIZES.**

Three Prizes are presented annually for competition among Elocution Pupils, by the Director, the Registrar, and Mr. Cairns James.



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**THE FRANK POWNALL PRIZE.**

Through the generosity of Mrs. Frank Pownall, a new Prize for Singers has been founded at the Royal College of Music, in memory of the late Mr. Frank Pownall, who was Registrar of the College from 1896 to 1913.

The Prize, which is of the annual value of £5, will be competed for at the Annual Examination, the test pieces being songs by Bach and Schubert, in the interpretation of which Mr. Pownall enjoyed a high reputation.

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**THE WOLTMANN MEMORIAL GIFT.**

By the generosity of Mrs. Woltmann, and under the trusteeship of the Worshipful Company of Musicians, the sum of about £5 is placed at the disposal of the Director annually, to be given by him to a Violin Pupil (male or female).

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**THE WODEHOUSE FUND.**

This Bequest, by the late Mrs. A. H. S. Wodehouse, provides the sum of about £40 yearly, which is applied by the Director, in his absolute discretion, to the relief of necessitous cases.

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**Examinations.**

At the end of each College year (July) the whole of the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Teaching Staff. The outside Examiners report on the result of the Examination to the Council.

### Concerts and Recitals.

College Concerts, Recitals and Informal Concerts are held during term time in the Concert Hall, in order to show the results of the studies of the Pupils.

The number given each term is approximately as follows:—

Six ORCHESTRAL CONCERTS (two by the First Orchestra, two by the Second Orchestra, and two by the Third Orchestra);

Five CHAMBER MUSIC CONCERTS;

Five INFORMAL CONCERTS;

Five RECITALS.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis through the generosity of various Managers and Directors.

### Opera and Ballet.

For many years the Royal College, having no theatre of its own, gave a public performance at one of the principal London theatres once a year: but since 1914 the Opera Dress Rehearsals and performances have taken place in the College building, and from 1921 onwards in the Parry Opera Theatre (see page 11).

The list of the Operas and Ballets performed is as follows:—

- 1885. Figaro (Acts I. and II.): Mozart.
- 1886. Water Carrier (Les Deux Journées): Cherubini.
- 1887. Der Freischütz: Weber.
- 1888. The Merry Wives of Windsor: Nicolai.
- 1889. The Taming of the Shrew: Goetz.
- 1890. Così fan tutte: Mozart.

1891. The Barber of Baghdad : Cornelius.  
1892. Orpheus : Gluck.  
1893. *Genoveva* : Schumann.  
1894. *Le Roi l'a dit* : Dêlibes (also by Command of Her late Majesty Queen Victoria, at Windsor Castle, 1895).  
1895. *Dido and Æneas* : Purcell (Bi-centenary).  
1896. *Falstaff* : Verdi.  
1898. { *Don Juan* : Mozart.  
{ *Flying Dutchman* : Wagner.  
1899. *Magic Flute* : Mozart.  
1900. *Euryanthe* : Weber.  
1901. Much ado about nothing : Stanford.  
1902. *Fidelio* : Beethoven.  
1903. *Hänsel and Gretel* : Humperdinck.  
1904. *Alceste* : Gluck.  
1905. *Figaro* : Mozart.  
1906. *Shamus O'Brien* : Stanford.  
1908. { *Falstaff* : Verdi.  
{ *Francesca* : Goetz.  
1910. { *Iphigenia in Tauris* : Gluck.  
{ *Genoveva* : Schumann.  
1911. { *Water Carrier (Les Deux Journées)* : Cherubini; and  
{ *The Fairy Cap (Mime Play)* : E. G. Toye.  
1912. *Colomba* : Mackenzie.  
1913. *Falstaff* : Verdi.  
1914. *Hänsel and Gretel* : Humperdinck.  
1920. *La Bohème (Act I.)* : Puccini.  
1921. *Mastersingers (Act I.)* : Wagner.  
*Figaro (Act II.)* : Mozart.  
*Faust (Act III.)* : Gounod.  
*Hänsel and Gretel (Act I.)* : Humperdinck.  
*Carmen (Act III.)* : Bizet.  
1922. *Madame Butterfly* : Puccini.  
*Louise (Act I.) and Work-room Scene* : Charpentier.  
{ *Scene from Pickwick* : C. Wood.  
June 16 { *Shepherds of the Delectable Mountains* :  
R. Vaughan-Williams ;  
also, July 11, in the presence of Her Majesty the Queen.  
*Qualis* : A. Davies Adams.  
1923. *The Valkyries (Act I. and Closing Scene)* : Wagner.  
*Orpheus* : Gluck.  
*Aida (Act III.)* : Verdi.  
*The Blue Peter* : Armstrong Gibbs.

1923. The Family Party (Martin Chuzzlewit):  
 Charles Wood.  
 Hänsel and Gretel: Humperdinck.  
 Ballets:—The Desire of the Moth: Greaves.  
 The Dancing Master: Purcell.
1924. July 4, Hugh the Drover: R. Vaughan-Williams;  
 also, July 7, in the presence of Her Majesty the  
 Queen.  
 The Faithful: Acted by Students of the Royal  
 Academy of Dramatic Art, with Incidental Music  
 composed by Ralph Greaves.  
 Faust (Act III.): Gounod.  
 Cavalleria Rusticana (Scenes from Part I.):  
 Mascagni.  
 Pagliacci (Prologue and second part of Act I.):  
 Leoncavallo.  
 Ballets:—The Mediterranean: Arnold Bax.  
 Les Noces Imaginaires: Gavin Gordon Brown.
1925. Shamus O'Brien: Stanford.  
 Aida (Act II., Scene 1, and Act IV., Scene 1): Verdi.  
 Madame Butterfly (Acts II. and III.): Puccini.  
 Scene from Pickwick Papers: Charles Wood.  
 Fireflies: J. E. Barkworth.

### **General Regulations.**

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they intend to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. In case of absence for more than three consecutive days on account of sickness, a medical certificate must be supplied.

All Pupils, in their Principal and Second Studies, must



remain in the teaching room for one hour, that is, for 40 minutes in addition to their own individual lesson.

A Report of the progress of each Pupil is drawn up from time to time and transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his or her name until he or she has gained the Certificate for Associateship (A.R.C.M.); (see page 63).

In the case of Scholars or Associated Board Exhibitioners the Fee will be remitted for their first Examination in their Principal Subject, taken at the end of the tenure of their Scholarship or Exhibition.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

### **Junior Department.**

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

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### **Lodgings.**

There is no accommodation for residence in the College but fifty Female Pupils are received into the Queen Alexandra's House, which was erected by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her Majesty Queen Alexandra (then Princess of Wales), for the accommodation of Female Pupils studying in Art, Music, and Science, on the Estate of Royal Commissioners for the Exhibition of 1851. Terms can be obtained from the Lady Superintendent, Queen Alexandra's House, Kensington Gore, S.W. 7.

For the convenience of enquirers some addresses are kept at the College of persons who take College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements.

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This Syllabus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

GEORGE A. MACMILLAN,

*Hon. Secretary.*

## DEGREES AND DIPLOMAS.

### DEGREES.

The Council has, under the terms of its Charter, power to confer the Degrees of Doctor of Music and Bachelor of Music both after Examination and *Honoris causa*.

#### **Graduates (G.R.C.M.).**

The Degree of Graduate is granted to Pupils of the College, of at least three years' standing, who have obtained high honours in certain branches of the Associateship Examination. The following has been elected a graduate of the College:—

OSBORNE H. PEASGOOD.

### DIPLOMAS.

#### **Fellows (F.R.C.M.).**

Fellows are elected by the Council, with the assent of His Royal Highness The Prince of Wales, President of the College, to mark the Council's appreciation of services rendered to the Art of Music and to the College. The number of Fellows is limited to fifty. The following is a list of Fellows elected since November, 1921, when this Diploma was instituted:—

Sir S. ERNEST PALMER, Bart.

The late Sir WALTER PARRATT, K.C.V.O., M.A., D.Mus.

The late Sir JOHN FREDERICK BRIDGE, C.V.O., M.A., D.Mus.

The late Sir C. VILLIERS STANFORD, D.C.L., M.A., D.Mus.

ALBERT VISETTI.

ACHILLE RIVARDE.

WILLIAM E. WHITEHOUSE.

The late GUSTAVE GARCIA.

Professor CHARLES WOOD, M.A., D.Mus., LL.D., A.R.C.M.

FREDERIC CLIFFE.

HERBERT FRANCIS SHARPE.

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Sir ALEXANDER CAMPBELL MACKENZIE,  
K.C.V.O., D.C.L., LL.D., D.Mus.  
MARMADUKE BARTON.  
SIDNEY PEIRCE WADDINGTON.  
PERCY CARTER BUCK, M.A., D.Mus.  
RALPH VAUGHAN-WILLIAMS, M.A., D.Mus.  
HENRY COPE COLLES, M.A., B.Mus.  
ADRIAN CEDRIC BOULT, M.A., D.Mus.  
The late Sir GEORGE DONALDSON.  
Sir WALFORD DAVIES, D.Mus., LL.D., F.R.C.O.  
Sir EDWARD ELGAR.  
Sir DAN GODFREY.  
Sir LANDON RONALD.  
Sir HENRY WOOD.  
Professor W. H. BELL.  
FRANK BRIDGE.  
EUGÈNE GOOSSENS.  
FRITZ HART.  
Sir HAMILTON HARTY.  
Professor PERCIVAL KIRBY.  
GUSTAV HOLST.  
JOHN IRELAND.  
WILLIAM H. LESLIE.  
W. BARCLAY SQUIRE, M.A., F.S.A.  
LEOPOLD STOKOWSKI.  
Professor DONALD TOVEY.  
HAROLD SAMUEL.  
JOHN B. McEWEN, M.A., F.R.A.M.

#### **Honorary Associates (Hon. A.R.C.M.).**

The Diploma of an Honorary Associateship may be granted by the Council to a past or present member of the College who has attained distinction in Music.

#### **Associates (A.R.C.M.).**

Associates are elected by Examination in various branches of Music. (See page 63.)



**Honorary Members (Hon. R.C.M.).**

Honorary Members are elected by the Council in recognition of services to Music and to the College. The following are Honorary Members of the College:—

W. W. COBBETT.  
Mrs. JESSIE CONNAH-BOYD.  
A. BEATRIX DARNELL.  
L. CAIRNS JAMES.  
Mrs. ROSAMUND GOTCH.  
MARY VENABLES.  
E. J. N. POLKINHORNE.  
Colonel JOHN C. SOMERVILLE.  
ARTHUR F. HILL.  
GERALD HARPER.

**Honorary Local Representatives.**

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- ABERDARE - Richard Howells, Esq., Danyralit, Abernant Road.  
 ABERDEEN - Professor C. Sanford Terry, M.A., D.Mus., Litt.D., Western  
 of Pitfodels, near Aberdeen.  
 ABERYSTWYTH - Professor Sir H. Walford Davies, D.Mus., LL.D., F.R.C.M.,  
 F.R.C.O., University College.  
 ACCRINGTON - George S. Oldham, Esq., Aysgarth, Queen's Road.  
 W. Spencer Walker, Esq., Moorlands, Whalley Road.  
 H. Rigby, Esq., L.R.A.M., 7, Bank Terrace.  
 BANGOR - E. T. Davies, Esq., F.R.C.O., University College of North  
 Wales.  
 BARNSTAPLE - H. J. Edwards, Esq., D.Mus., 3, Taw Vale Parade.  
 BARROW-IN  
 FURNESS E. Brown, Esq., D.Mus., West Mount.  
 BATH - Henry T. Sims, Esq., 16, Daniel Street.  
 BATLEY - John Fearnley, Esq., Linton, Carlton Avenue.  
 BEDFORD - H. W. Stewardson, Esq., 33, The Grove.  
 H. T. Tiltman, Esq., L.R.A.M., F.R.C.O., 138, Bromham Road.  
 BELFAST - L. Walker, Esq., D.Mus., 75, Cliftonville Road.  
 BIRMINGHAM - Adrian C. Boulton, Esq., M.A., D.Mus., F.R.C.M., 159,  
 Corporation Street.  
 BLACKBURN - H. Brearley, Esq., D.Mus., F.R.C.O., 78, Preston New Road.  
 BOGNOR - Norman Demuth, Esq., Parsifal, Elfin Grove.  
 BOLTON - W. J. Lancaster, Esq., B.Mus., F.R.C.O., L.R.A.M., 116,  
 Dorset Street.  
 BOURNEMOUTH E. Bertocini, Esq., 2, Wootton Mount.  
 Henry Holloway, Esq., D.Mus., 21, Soberton Road.  
 Hamilton Law, Esq., A.R.C.M., 10 Dean Park Road.  
 BRADFORD - Samuel Midgley, Esq., 12, Oak Avenue.  
 Whitby Norton, Esq., 14, Cunliffe Villas.  
 Mrs. Edward Haley, 19, Heaton Grove.  
 BRECON - Rees T. Heins, Esq., High Street.

BRIGHTON	-	Reginald H. Bailey, Esq., A.R.C.M., 53, Denmark Villas, Hove.
BRISTOL	-	R. O. Beachcroft, Esq., 13, Percival Road, Clifton.
BURY ST. EDMUNDS		C. J. Harold Shann, Esq., 15, Crown Street. E. Percy Hallam, Esq., B.Mus., F.R.C.O., 115, Northgate.
BURY (Laucs)	-	Walter Williams, Esq., D.Mus., F.R.C.O., A.R.C.M., 31, Knowsley Street.
CAMBRIDGE	-	A. H. Mann, Esq., M.A., D.Mus., F.R.C.O., F.R.A.M., King's College.
CANTERBURY	-	C. Charlton Palmer, Esq., D.Mus., F.R.C.O., The Precincts. Alexander Reid, Esq., F.R.C.O., L.R.A.M., 19, The Precincts.
CARDIFF	-	David Evans, Esq., D.Mus., University College, Cathays Park.
CARLISLE	-	Fred. W. Wadely, Esq., M.A., D.Mus., 4, Victoria Place.
CHATHAM	-	A. Vincent Dale, Esq., F.R.C.O., 21, Colegate Terrace. E. B. Norman, Esq., 2, Athelstan Road.
CHELMSFORD	-	Frederick R. Frye, Esq., B.Mus., F.R.C.O., St. Mary's Lodge.
CHELTENHAM	-	Sydney G. Shimmin, Esq., Naunton Park Road.
CHESTER	-	
CHICHESTER	-	Marmaduke P. Conway, Esq., D.Mus., A.R.C.M., F.R.C.O., The Close.
COLCHESTER	-	Rev. E. Luard, Birch Rectory.
CORK	-	
COVENTRY	-	Walter Hoyle, Esq., F.R.C.O., 4, Middleborough Road.
CREWE	-	W. Dunning, Esq., A.R.C.O., 44, Stalbridge Road.
CRICKHOWELL	-	G. Langsford Loam, Esq., Greenheli Villa.
CROYDON	-	J. H. Wallis, Esq., A.R.C.M., 45, Dingwall Road. Herbert Sayer, Esq., 52, Bensham Lane.
DARLINGTON	-	Thomas Henderson, Esq., B.Mus., 1, Balmoral Terrace.
DENBIGH	-	J. Lloyd Williams, Esq., 64, Love Lane.
DERBY	-	
DEVIZES	-	Harry H. Baker, Esq., 27, Long Street.
DEWSBURY	-	Mrs. Fearnside, Woodlyne, Leeds Road.
DOVER	-	
DUBLIN	-	Mrs. R. I. Best, A.R.C.M., 57, Upper Leeson Street.
DUMBARTON	-	Patrick A. Black, Esq., F.R.C.O., L.R.A.M., A.R.C.M., 4, Levensgrove Terrace.
DUNDEE	-	

- DURHAM - - Rev. Arnold D. Culley, M.A., B.Mus., F.R.C.O., A.R.C.M.,  
The College.
- EASTBOURNE - Henry Baillie, Esq., 16, Giltredge Road.
- EDINBURGH - Professor Donald Tovey, F.R.C.M., The University.
- EXETER - - Ernest Bullock, Esq., D.Mus., F.R.C.O., The Church House,  
The Close.  
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Road.
- FOLKESTONE - F. E. Fletcher, Esq., B.Mus., F.R.C.O., 20, Brockman Road.  
W. C. Luttman, Esq., F.R.C.O., 13, Trinity Gardens.
- GLASGOW - - Mrs. Alan E. Clapperton, 4, Woodside Terrace.
- GLOSSOP - - W. P. Fairclough, Esq., B.Mus., F.R.C.O., Fern Bank,  
St. Mary's Road.
- GLOUCESTER - A. Herbert Brewer, Esq., D.Mus., F.R.C.O., Palace Yard.  
C. Lee Williams, Esq., B.Mus., The Knoll, Tuffley.
- GODALMING - J. H. Moore, Esq., Charterhouse.
- GRANGE-OVER- George Rathbone, Esq., B.Mus., F.R.C.O., A.R.C.M., Yew-  
SANDS cliffe.
- GRANTHAM - -
- GUILDFORD - Henry Smith, Esq., Littledenè, Abbotswood.
- HALIFAX - - Geo. F. Sharpe, Esq., B.Mus., A.R.C.M., L.R.A.M., 44, Heath  
Crescent.
- HARROW - - Percy C. Buck, Esq., M.A., D.Mus., F.R.C.M., Steep-Hill.  
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- HARTLEPOOL - Edward Vernon Pickersgill, Esq., B.Mus., Netherfield  
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- HASTINGS AND Leonard M. O'Connor, Esq., West Brow, Sedlescombe Road.  
ST. LEONARDS Allan Biggs, Esq., The Cottage, Springfield Road.  
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- HUDDERSFIELD John Fletcher Sykes, Esq., F.R.C.O., 114, Trinity Street.
- HULL - - Walter Porter, Esq., F.R.C.O. 11, Alrington Street.
- ILFRACOMBE - A. W. Stone Salter, Esq., 27, Belmont Road.
- INVERNESS- William S. Roddie, Esq., Roselea.
- IPSWICH - - Stanley Wilson, Esq., "Kynance," Kelvin Road.
- ISLE OF MAN - Clement A. Moore, Esq., B.Mus., 10, Brunswick Road,  
Douglas.
- KIDDERMINSTER J. Irving Glover, Esq., B.Mus., F.R.C.O., 64, Chester Road.
- KINGSTON-ON- A. P. Alderson, Esq., M.A., D.Mus., A.R.C.M., 34, Knights'  
THAMES Park.



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LANCASTER	-	E. Douglas Tayler, Esq., A.R.C.M., Grahams Garth, 7, Meadowside.
LEEDS	-	William S. Hannam, Esq., B.Mus., City Chambers, Infirmary Street.
LEICESTER	-	
LICHFIELD	-	John Gladman, Esq., 73, St. John Street.
LIMERICK	-	Frank Muspratt, Esq., 79, Henry Street.
LINCOLN	-	G. J. Bennett, Esq., D.Mus., F.R.A.M., F.R.C.O., North Place, Nettleham Road. Edward Dunkerton, Esq., 9, Eastgate.
LIVERPOOL	-	H. Goss Custard, Esq., B.Mus., 5, Canning Street. H. F. Ellingford, Esq., B.Mus., F.R.C.O., A.R.A.M., 19, Menlove Gardens, West Mossley Hill.
LONDONDERRY	-	A. J. Cunningham, Esq., Northern Counties Hotel.
LUTON	-	Miss Lilian Foote, A.R.A.M., A.R.C.M., 1, Rothesay Road. F. Gostelow, Esq., A.R.C.M., F.R.C.O., A.R.A.M., Mandeville Lodge, New Bedford Road.
MAIDSTONE	-	F. Wilson Parish, Esq., F.R.C.O., Cotfield, London Road. Frederick A. Watson, Esq., A.R.C.O., Esher, Bower Mount Road.
MALVERN	-	Frank H. Shera, Esq., M.A., F.B.C.O., Clydesdale, Priory Road.
MANCHESTER	-	Edward Thornley, Esq., B.Mus., F.B.C.O., Green Lane, Hollingworth.
MARGATE	-	Percy Wood, Esq., D.Mus., F.R.C.O., 1, Warwick Road, Cliftonville.
MARLBOROUGH (Wilts)	-	J. W. Ivimey, Esq., D.Mus., F.R.C.O., A.R.C.M., Marlborough College.
MERTHYR TYDVIL	-	D. Christmas Williams, Esq., D.Mus., 30, Upper Thomas Street.
NEWCASTLE-ON-TYNE	-	Edgar L. Bainton, Esq., A.R.C.M., Conservatoire of Music, 72, Jesmond Road. Alfred Wall, Esq., A.R.C.M., 45, Clayton Road. W. G. Whittaker, Esq., B.Mus., F.B.C.O., 4, Granville Road, Jesmond.
NORWICH	-	Frank Bates, Esq., D.Mus., The Close.
NOTTINGHAM	-	Vernon S. Read, Esq., F.R.C.O., A.R.C.M., 1, Brunel Terrace, Derby Road.
OXFORD	-	F. Iliffe, Esq., M.A., D.Mus., F.R.C.O., 13, Warnborough Road. W. H. Harris, Esq., M.A., D.Mus., F.R.C.O., A.R.C.M., 30, Banbury Road. Ernest Walker, Esq., M.A., D.Mus., A.R.C.M., 28, St. Margaret's Road.
PAIGNTON AND TORQUAY	-	Harold W. Rhodes, Esq., D.Mus., F.R.C.O., A.R.C.M., Valetta, Great Headland Road, Paignton.
PEMBROKE	-	Thomas Robinson, Esq., A.R.C.O., Silva Plana, Woodbine Terrace.
PERTH	-	Frank Graves, Esq., Westwoodlee Scone. Stephen Richardson, Esq., 15, Barossa Place.

- PETERBOROUGH A. E. Armstrong, Esq., B.Mus., A.R.C.O., 85, Park Road.  
B. Manders, Esq., 40, Park Road.
- PLYMOUTH -
- PORTSMOUTH - Hugh A. Burry, Esq., 74, Palmerston Road.
- PRESTON - J. E. Adkins, Esq., D.Mus., F.R.C.O., 8, Avenham Lane.
- READING - E. O. Daughtry, Esq., M.A., Burleigh, Berkeley Avenue.
- REIGATE - Eric Gritton, Esq., A.R.C.M., F.R.C.O., Talfourd Cottage.
- RIPON - John Firth, Esq., F.R.C.O., Croft Ville, Magdalen Road.  
C. H. Moody, Esq., C.B.E., Woodbridge.
- ROCHESTER - C. Hylton Stewart, Esq., M.A., B.Mus., 7, Minor Canon Row.
- RUGBY - Arthur H. Castle, Esq., M.A., St. John's, Horton Crescent.
- ST. ASAPH - W. E. Belcher, Esq., M.A., The Cathedral.
- SALISBURY - W. G. Alcock, Esq., D.Mus., M.V.O., A.R.C.M., 5, The Close.
- SELBY - W. Routledge Hall, Esq., L.R.A.M., A.R.C.M., Millgate House.
- SHREWSBURY - S. Ralphs, Esq., 99, St. John's Hill.  
Alfred Thomas, Esq., 16, Albert Street.
- SOUTHAMPTON G. Leake, Esq., B.Mus., F.R.C.O., L.R.A.M., A.R.C.M.,  
University College.
- SOUTHPORT - Benjamin Lofthouse, Esq., D.Mus., F.R.C.O., L.R.A.M.,  
34, Bibby Road.
- SURBITON - Basil H. Philpott, Esq., 23, Surbiton Hill Park.
- SWANSEA - Miss Florence L. Fricker, B.Mus., A.R.A.M., A.R.C.M.,  
100, Walter Road.  
Thomas Vaughan, Esq., M.A., D.Mus., 9, Clavert Terrace.
- TAUNTON - Harold A. Jeboult, Esq., A.R.C.M., F.R.C.O., 1, Birch  
Grove, The Avenue.
- TUNBRIDGE WELLS W. W. Starmer, Esq., F.R.A.M., 52, Warwick Park.
- TWICKENHAM - William Ratcliffe, Esq., F.R.C.O., 10, Waldegrave Park.
- WAKEFIELD - J. N. Hardy, Esq., B.Mus., F.R.C.O., 14, Bond Street.
- WATERFORD -
- WEYMOUTH - William Stone, Esq., Eggardon, Kirtleton Avenue.
- WINCHESTER - George Dyson, Esq., D.Mus., A.R.C.M., The College.  
William Prendergast, Esq., D.Mus., The Close.
- WINDERMERE - Thomas S. Lythgoe, Esq., Olive Mount.
- WINDSOR - Albert E. Baker, Esq., B.Mus., F.R.C.O., Hillside, 6,  
Thames Street.  
Basil Johnson, Esq., M.A., Savile House, Eton College.  
Albert Mellor, Esq., 33, St. Mark's Road.
- WORCESTER - Sir Ivor Atkins, F.S.A., D.Mus., F.R.C.O., The Cathedral.  
George S. Chignell, Tharneloe Bank.
- WREXHAM - Wilfrid Jones, Esq., A.R.A.M., Bryn Meirion.

## Honorary Local Examiners for Open Scholarships.

*Vacancies in the Open Scholarships are announced about March in each year, and the Preliminary Local Examinations take place at the end of the following May. The Final Competition is held at the College about the middle of June.*

- BIRMINGHAM - Professor Granville Bantock, M.A., D.Mus., Birmingham and Midland Institute.  
Franklyn Mountford, Esq., A.R.C.M., L.R.A.M.
- BRIGHTON - A. King, Esq., D.Mus., F.R.C.O., 24, Stamford Road.  
Sydney Harper, Esq., 148, North Street.
- BRISTOL - G. Riseley, Esq., 11, Priory Road, Tyndall's Park.  
Hubert W. Hunt, Esq., 14, Belgrave Road.  
Frank Merrick, Esq., D.Mus., L.R.A.M., 7, Hughenden Road, Clifton.
- CARDIFF - G. H. Cole, Esq., B.Mus., F.R.C.O., 14, Coldstream Terrace.  
Thomas Davies, Esq., B.Mus., A.R.C.O., 15, Westbourne Crescent.  
T. E. Aylward, Esq., 100, Connaught Road.
- CARLISLE - C. E. Metcalfe, Esq., Lockerbie, Dumfries.  
F. W. Wadeley, Esq., M.A., D.Mus., 4, Victoria Place.
- CHESTER - J. T. Hughes, Esq., 11, Abbey Street.  
Alby Hull, Esq., Almora, Tarvin Road.  
Alfred H. Robinson, Esq., B.Mus., F.R.C.O., Eccleston.
- COLCHESTER - W. C. Everett, Esq., A.R.C.M., A.R.C.O., 14, Crefield Road.  
W. F. Kingdon, Esq., B.Mus., F.R.C.O., 185, Maldon Road.  
Ernest H. Turner, Esq., 4, The Avenue.
- DUBLIN - Mrs. R. I. Best, A.R.C.M., 57, Upper Leeson Street.  
W. H. Vipond-Barry, Esq., 22, Waterloo Road.
- DUNDEE - A. M. Stooles, Esq., 30, Whitehall Street.  
W. P. Fleming, Esq., 104, Nethergate.
- EDINBURGH - J. S. Anderson, Esq., B.Mus., F.R.C.O., 46, Gt. King Street.  
W. Martin Hobkirk, Esq., 6, St. Catherine's Place.
- GLASGOW - Herbert Walton, Esq., A.R.C.M., 45, Kersland Street.  
J. Crossland Hirst, Esq., F.R.C.O., 2, Buckingham Street.  
H. F. Sawyer, Esq., B.Mus., 4, St. John's Terrace.
- LANCASTER - J. W. Aldous, Esq., M.A., 39, West Road.  
A. E. Taylor, Esq., D.Mus., Portland Place.  
E. Douglas Tayler, Esq., A.R.C.M., 7, Meadowside.

- LEEDS - - H. P. Richardson, Esq., A.R.C.M., F.R.C.O., 6, Monk bridge Road.  
Albert Hague, Esq., F.R.C.O., 191A, Woodhouse Lane.  
T. J. Hoggett, Esq., B.Mus., L.R.A.M., F.R.C.O., A.R.C.M., 19, Claremont Drive.
- LEICESTER - C. Hancock, Esq., B.Mus., F.R.C.O., 11, De Montfort Square.  
W. H. Barrow, Esq., D.Mus., F.R.C.O., L.R.A.M., 11, Victoria Road.  
Walter J. Bunney, Esq., A.R.C.M., L.R.A.M., F.R.C.O., Severn House.
- MANCHESTER - J. K. Pyne, Esq., D.Mus., F.R.C.O., 67, High Street, C.-on-M.  
Alfred W. Wilcock, Esq., D.Mus., F.R.C.O., L.R.A.M., Royal Manchester College of Music.  
T. Keighley, Esq., D.Mus., F.R.C.O., The Mount, Ashton-under-Lyne.
- MIDDLES-  
BROUGH Felix Corbett, Esq., 7, Southfield Villas.  
W. J. Stobbart, Esq., B.Mus., F.R.C.O., 1, Holygate Terrace.  
Warner Yeomans, Esq., A.R.C.M., A.R.C.O., Thoraby, Harrogate.
- NORWICH - Frank Bates, Esq., D.Mus., The Close.  
Edmund Weekes, Esq., A.R.C.M., 3, Cow Hill, St. Giles.  
Madame Jessie Bridge, 135, Newmarket Road.
- NOTTINGHAM - C. E. Blyton Dobson, Esq., F.R.C.O., L.R.A.M., 42, Percival Road.  
Herbert Richards, Esq., B.Mus., 53, Osborne Grove.  
E. U. Ireland, Esq., A.R.C.O., 45, Cranmer Street.
- PLYMOUTH - S. Weekes, Esq., D.Mus., F.R.A.M., F.R.C.O., 2, Woodford Villas.  
Mrs. H. R. Freeman, A.R.C.M., Manna Mead.  
W. P. Weekes, Esq., A.R.A.M., Fernleigh.
- PORTSMOUTH - Hugh A. Burry, Esq., 74, Palmerston Road.  
E. C. Birch, Esq., 15, Northern Parade.  
Miss Fear, Portsmouth High School.
- TUNBRIDGE  
WELLS F. C. W. Hunnibell, Esq., F.R.C.O., Fernbrake.  
W. W. Starmer, Esq., F.R.A.M., 52, Warwick Park.



**Rudiments Examination** (see p. 14).

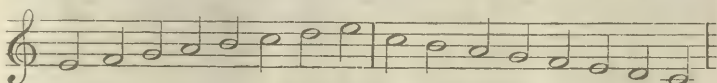
No. 1.

*Specimen of Questions to be answered by Pupils on entering the College.*

- 1.—Name these notes and rests, and give the value of each in semiquavers :—



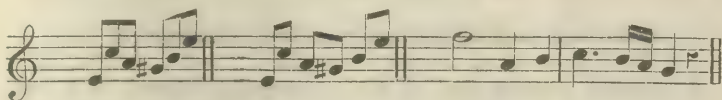
- 2.—Place the proper sharps or flats before the notes in the following scales :—



E major.

C minor.

- 3.—What is the relative major of F minor? Of G sharp minor?  
 4.—Write the key-signatures of D major, B flat major, and E flat minor.  
 5.—Write the ascending scales of G minor and F sharp minor in three forms, naming each.  
 6.—Put the time-signatures to these phrases :—



- 7.—Under each of these six headings write three different time-signatures :—

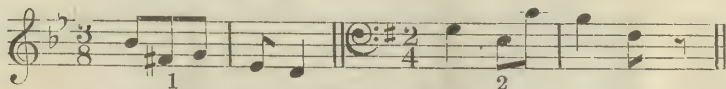
Duple	Triple	Quadruple
Simple. Compound.	Simple. Compound.	Simple. Compound.

**Rudiments Examination** (see p. 14).

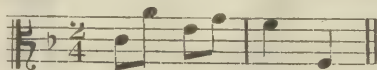
## No. 2.

*Specimen of Questions to be answered by Pupils before  
entering the Harmony Class.*

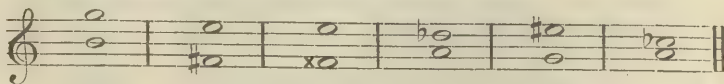
- 1.—Draw the great stave of eleven lines ; number the lines, beginning with the lowest, and say upon which you place the F, C, and G clefs.
- 2.—Write phrase No. 1 in Alto clef, phrase No. 2. in Tenor, keeping the same pitch :—



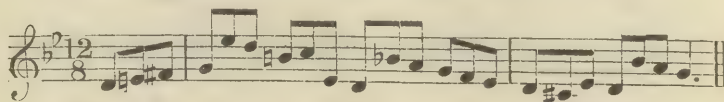
- 3.—Write this phrase in the Treble clef :—



- 4.—Name these intervals :—



- 5.—Invert and name all the intervals given in Question 4.
- 6.—Give an example each of (1) a compound interval, (2) a consonant interval, (3) a chromatic interval, (4) a dissonant interval.
- 7.—Transpose this into F sharp minor :—



- 8.—In the key of G sharp minor write the sub-mediante, the leading note, the supertonic, and the dominant.

## EXAMINATION FOR ASSOCIATESHIP OF THE ROYAL COLLEGE OF MUSIC.

A Certificate of Proficiency, bearing with it the title of "ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC," is granted for excellence in a particular branch of Music. The Certificate may, in addition, state that the Candidate has a competent knowledge of other branches.

The Certificate is under the seal of the Corporation, and bears the signature of the President, or of one of the Vice-Presidents, according to the provisions of the Charter.

The holder of a Certificate of Proficiency is entitled to place the letters A.R.C.M. after his or her name.

Holders of a Certificate who have been Pupils of the College for at least three years, and have obtained High Honours in their Associateship Examination, and have also obtained the Associateship in the Teaching of Musical Appreciation and Aural Training, may apply to the Council to be elected Graduates of the Royal College of Music (G.R.C.M.).

The Examination takes place at the College three times a year (in December, April and September), and is open to all comers, whether Pupils of the College or not, without restriction of age. Candidates must fill up and forward to the College the official Entry Form issued for that purpose.

Specimens of certain past Papers are issued gratis so long as they remain in print.

*(For full particulars and conditions, and scale of fees, with the list of Pieces, &c., in which Candidates will be examined, see the special Syllabus of this Examination usually issued about the month of July.)*

*The conditions are merely outlined in these pages for the information of Candidates.*

### **Fees.**

1. A Fee of £5 5s. must be paid for an Examination in any one subject. Additional subjects may be taken at such Examination on payment of a further Fee of £5 5s. for each subject.

2. The Fee must accompany the Official Entry Form.

3. No Extra Fee is required from Candidates working the Optional Papers in Harmony or Counterpoint.

4. No portion of any Fee will be returned save on account of serious illness or other very exceptional cause, and at the discretion of the Council. In case of illness a medical certificate must be immediately forwarded to the Registrar. In case of a withdrawal from any cause whatever within 21 days prior to the first day of the Examination, a sum of £1 11s. 6d. will be deducted from the Fee paid, and retained by the College.

5. On payment of a Fee of Two Shillings and Sixpence for each subject, Candidates will (after the completion of the Examination) be supplied with a list of the marks awarded under each heading in the Examiners' Reports.

*NOTE.—Cheques and Orders for Fees should be made payable to "The Royal College of Music or Order," and crossed "Westminster Bank, Ltd." Scotch, Irish, and Channel Islands Cheques should be made out for an additional sixpence to cover Bank charges.*

In the case of Scholars and Associated Board Exhibitioners, the Fee will be remitted for their first Examination in their Principal Subject, taken at the end of the tenure of their Scholarship or Exhibition.



## I.—PIANOFORTE, SOLO PERFORMANCE.

Candidates will be required—

### PRACTICAL WORK.

1. To play pieces selected from the published lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To play from memory.
4. To do aural tests.

### PAPER WORK.

5. To answer questions on the Grammar of Music.
6. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.
7. To add a Melody only (vocal or instrumental) to an Unfigured Bass.

## II.—TEACHING THE PIANOFORTE.

(See Footnote.)

### PAPER WORK.

Candidates will be required—

1. To answer questions on the Grammar of Music.
2. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.
3. To add a Melody only to an Unfigured Bass.
4. To give an outline of a course of instruction in technical exercises studies, and pieces.
5. To name studies of different degrees of difficulty suitable for special purposes. For identification, the first bar of each study is to be quoted from memory.

The term "Special Purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the Studies of Bertini, Clementi, Cramer, Czerny, Moscheles, &c.

6. To answer questions on terms and signs relating to tempo, expression and phrasing, and the rendering of such ornaments as occur in the works of Bach, Mozart, and Beethoven.
7. To answer questions on fingering of given passages.

NOTE.—Candidates for "*Pianoforte Teaching*" Certificate must pass in **both** *Practical Work* and *Paper Work*.

**PRACTICAL WORK.**

Candidates will be required—

8. To answer questions on the position and action of the hands, arms, and fingers, and on the use of the pedal, and to illustrate the points involved in the teaching of a comprehensive technique.

9. To do aural tests.

10. To perform pieces selected from the published lists.

11. To give a demonstration lesson to the Examiners.

12. To read at sight.

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**III.—ORGAN.**

Candidates will be required—

**PRACTICAL WORK.**

1. To play pieces selected from the published lists, or such of them or such portions of them as the Examiners may select.

2. To read at sight.

3. To do aural tests.

4. To harmonise a given melody on the instrument.

To play from four-part vocal score, including C clefs.

To extemporise and to transpose.

**PAPER WORK.**

5. To answer questions on the Grammar of Music.

6. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.

7. To add a Melody only (vocal or instrumental) to an Unfigured Bass.

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Candidates for Organ may (without extra Fee) work a paper on Choir-training. (Optional.)

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#### IV.—TEACHING THE ORGAN.

##### PAPER WORK.

1. Candidates in Organ Teaching will be required to satisfy the Examiners in—

- (a) The Grammar of Music ;
- (b) The Harmonisation of a Figured Bass in four vocal parts, as far as the dominant 7th and its inversions ;
- (c) The addition of a Melody only (vocal or instrumental) to an Unfigured Bass.

##### PAPER WORK.

(SPECIAL PAPER WORK ON COURSE OF INSTRUCTION, &c.)

Candidates will be required—

2. To give an outline of a course of instruction in technical exercises, studies, and pieces.

3. To name studies of different degrees of difficulty suitable for special purposes. For identification the first bar of each study is to be quoted from memory.

The term "special purposes" refers to the various departments of technique. The Candidate's answers should show a general acquaintance with the studies of Best, Stainer, Buck, and Alcock.

4. To answer questions on terms and signs relating to tempo, expression, and phrasing, and the rendering of such ornaments as occur in the works of Bach, Mozart, Mendelssohn, Parry, and Karg-Elert.

5. To answer questions on fingering of given passages.

##### PRACTICAL WORK.

Candidates will be required—

5. To answer questions on the position and action of the feet, hands, arms, and fingers, on the use of the pedals, on control and grouping of stops, and on the use of couplers, swell and composition pedals ; and to illustrate points involved in the teaching of a comprehensive technique.

Candidates should be prepared to play any scale in single notes, and scales of one octave with left hand and feet in contrary motion.

6. To do aural tests.

7a. To play pieces selected from the published lists.

7b. To give a demonstration lesson to the Examiners.

8. To read a piece at sight.

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**V.—STRING INSTRUMENTS.**

(PERFORMANCE.)

Candidates in Violin, Viola, Violoncello, and Double Bass will be required—

**PRACTICAL WORK.**

1. To play the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To transpose.
3. To read at sight.
4. To do aural tests.

**PAPER WORK.**

5. To answer questions on the Grammar of Music.
6. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.
7. To add a Melody only (vocal or instrumental) to an Unfigured Bass.

**VI.—TEACHING OF STRING INSTRUMENTS.**

(VIOLIN, VIOLA, AND VIOLONCELLO.)

**PAPER WORK.**

1. Candidates in Violin, Viola and Violoncello Teaching will be required to satisfy the Examiners in—

- (a) The Grammar of Music ;
- (b) The Harmonisation of a Figured Bass in four vocal parts, as far as the dominant 7th and its inversions ;
- (c) The addition of a Melody only (vocal or instrumental) to an Unfigured Bass.

**SPECIAL PAPER WORK.**

Candidates will be required to answer—

2. Questions on general principles of Violin, Viola or Violoncello playing :
  - (a) Position and holding of the instrument ;
  - (b) Position and holding of Bow in action.
3. Questions on technique of the Bow :
  - (a) Methods of producing different qualities and gradations of tone ;
  - (b) Different movements of the Bow.



4. Questions on left-hand technique :

(a) Intonation ;

(b) Change of position (or shift).

5. Questions on the fundamental principles of teaching the Violin, Viola, or Violoncello.

#### PRACTICAL WORK.

Candidates will be required to answer questions on—

6. The practice of chords ; methods of obtaining good resonant tone ; the practice of scales and changes of position.

7. The development of good intonation.

8. Choice of fingering in Cantabile passages.

9. Use and abuse of Vibrato.

Candidates will be required—

10. To read at sight.

11. To do aural tests.

*For other tests see the Associateship Syllabus.*

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### VII.—HARP.

Candidates will be required—

#### PRACTICAL WORK.

1. To play pieces selected from the published lists or such of them or such portions of them as the Examiners may select.

2. To read at sight.

3. To transpose.

4. To do aural tests.

#### PAPER WORK.

5. To answer questions on the Grammar of Music.

6. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.

7. To add a Melody only (vocal or instrumental) to an Unfigured Bass.

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## VIII.—WIND INSTRUMENTS.

Candidates will be required—

## PRACTICAL WORK.

1. To play all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select.
2. To read at sight.
3. To transpose.
4. To do aural tests.

## PAPER WORK.

5. To answer questions on the Grammar of Music.
  6. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.
  7. To add a Melody only (vocal or instrumental) to an Unfigured Bass.
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## IX.—PUBLIC SINGING.

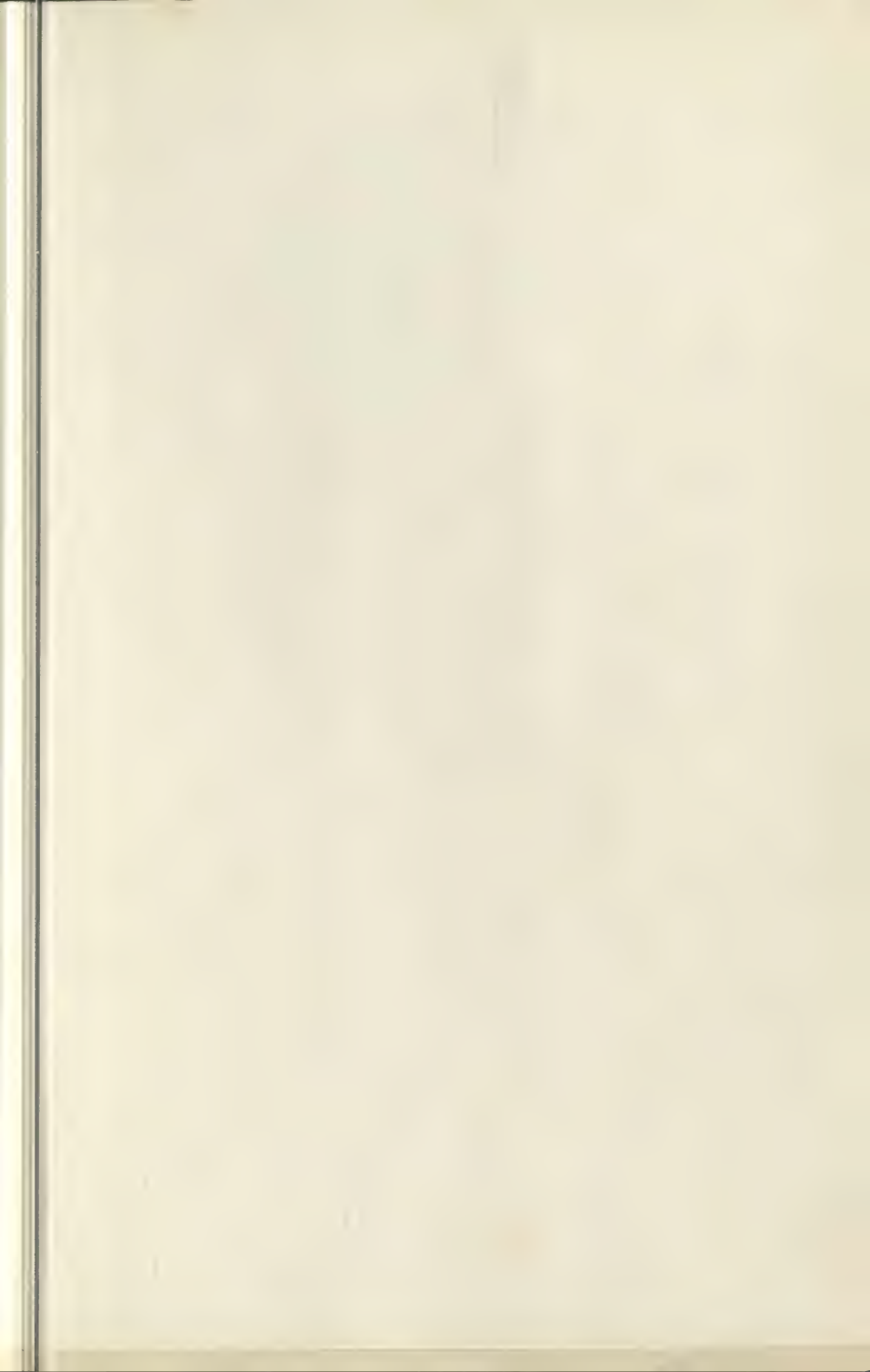
Candidates will be required—

## PRACTICAL WORK.

1. To sing all the pieces in their respective lists, or such of them or such portions of them as the Examiners may select. Certain pieces specified in the lists are to be sung from memory.
2. To read at sight (*a*) a vocal test, (*b*) a pianoforte test.
3. To do aural tests.

## PAPER WORK.

5. To answer questions on the Grammar of Music.
  5. To harmonise a given Figured Bass in four vocal parts, as far as the dominant 7th and its inversions.
  6. To add a Melody only (vocal or instrumental) to an Unfigured Bass.
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THE ENTRANCE HALL.



## X.—TEACHING SINGING.

Candidates will be required—

### PAPER WORK.

1. To answer questions on the Grammar of Music
2. To harmonise a given Figured Bass in four parts, as far as the dominant 7th and its inversions.
3. To add a Melody only to an Unfigured Bass.
4. To answer questions on the physiology of the voice, and the teaching of Singing.

### PRACTICAL WORK.

5. To prepare certain songs and give a demonstration lesson to the Examiners, embodying such points as the following :—

- (a) The best preliminary instruction to insure a correct and effective delivery of a Song.
- (b) The characteristics of "Recitative" and the best method of teaching its interpretation.
- (c) Technical studies best adapted to produce flexibility in singing.
- (d) The maximum time which should be devoted to the practice of singing so as to avoid the risk of fatigue.
- (e) The essentials of a distinct and correct pronunciation in singing.
- (f) The meaning and importance of "diction."
- (g) The essentials of good phrasing and expression in singing.

6. To do aural tests.

7. To accompany on the Pianoforte at sight, and to transpose at sight pieces or accompaniments selected by the Examiners.

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## XI.—THEORY OF MUSIC.

Candidates will be required to work papers on—

- (a) Harmony ;
- (b) Counterpoint, Canon, and Fugue ;
- (c) Instrumentation ;
- (d) Form.

Candidates will not be expected to write in more than five parts.

Candidates will be required to undergo aural tests.

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## XII.—COMPOSITION.

Candidates will be required—

To submit Compositions of their own of different classes and characters, including orchestral and choral works, one week before the date of the Examination ; also to work a paper to show proficiency in technique, and to undergo aural tests.

NOTE.—*Candidates in Theory and Composition will also be required to attend a viva voce Examination.*

## XIII.—THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING, AND SIGHT READING.

### PAPER WORK.

Candidates will be required—

1. To satisfy the Examiners in :
  - (a) The Grammar of Music ;
  - (b) The Harmonisation of a Figured Bass in four vocal parts, as far as the dominant 7th and its inversions ;
  - (c) The addition of a Melody only (vocal or instrumental) to an Unfigured Bass.
2. To answer questions on methods and practice of teaching, including psychology.
3. To set a verse or two of given words to simple melodies of the Candidate's own composition.
4. To set rhythmically verses of varying metres, either on one note or as melodies.
5. To analyse some movement in one of the classical forms.
6. To write from dictation a short two-part contrapuntal passage.
7. To write down from dictation the melody, the bass and the figuring of a short progression, in not more than four parts, including common chords and the chords of the 7th and their inversions ; the progression being played over four times in all.

*VIVA VOCE.*

Candidates will be required to do such of the following tests as may be chosen by the Examiners :—

8. To sing at sight a melody or melodies of reasonable difficulty in any key.

9. To harmonise at the Pianoforte a melody or melodies of reasonable difficulty.

10. To show ability in extemporisation, including cadences, modulations, and varied rhythms suitable for demonstration purposes in class teaching.

11. To play a piece at sight on the Pianoforte.

12. To answer questions on taking a class.

13. To answer questions on the detection of inaccuracies (without referring to a copy of the music) in an Examiner's performance of a work previously chosen and prepared by the Candidate ; and on the elements of conducting.

14. Candidates who have not previously obtained their Associateship in Pianoforte Solo or Pianoforte Teaching must satisfy the Examiners in the performance of one of the 48 Preludes and Fugues by Bach *or* a movement from one of the earlier Pianoforte Sonatas of Beethoven, to be chosen by the Candidate. No marks will be given for this test.

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#### XIV.—PIANOFORTE ACCOMPANIMENT.

##### PAPER WORK.

1. Candidates will be required to satisfy the Examiners in—

(a) The Grammar of Music ;

(b) The Harmonisation of a Figured Bass in four vocal parts, as far as the dominant 7th and its inversions ;

(c) The addition of a Melody only (vocal or instrumental) to an Unfigured Bass.

##### PRACTICAL WORK.

Candidates will be required to do any or all of the following :—

1. To play the accompaniment to selected pieces.

2. To play the accompaniment to one or more recitatives and a song at sight.

3. To play the accompaniment to an instrumental solo at sight.

4. To play through a song of reasonable difficulty, including the voice part at sight (arranging the Pianoforte part where necessary).

5. To extemporise an accompaniment to a melody *or* play it from a Figured Bass, at sight.

6. To extemporise modulations to any key on some definite theme connected with a song given.

7. To transpose an accompaniment to a song of reasonable difficulty, at sight, not higher or lower than a minor third.

8. To answer questions, either *viva voce* or in writing, concerning the art of accompaniment.

9. To do aural tests.

Marks will be given for evidence of ability to help singers in difficulties, and to stimulate or restrain them when necessary.

## XV.—ELOCUTION AND DECLAMATION.

### PAPER WORK.

1. Candidates will be required to satisfy the Examiners in—

- (a) The Grammar of Music ;
- (b) The Harmonisation of a Figured Bass in four vocal parts, as far as the dominant 7th and its inversions ;
- (c) The addition of a Melody only (vocal or instrumental) to an Unfigured Bass.

### PRACTICAL WORK.

Candidates will be required—

- 2. To recite selected pieces.
- 3.—(a) To declaim at sight short passages in strict time, with appropriate inflections of the voice (not monotone) ;
- (b) To read aloud at sight.
- 4. To recite to music a given passage at sight so that accents of the words correspond, in a general way, with the accents of the musical accompaniment played by the Examiner.

### ATTACK :

5. To recite a prepared passage, the Examiner playing a musical introduction and interludes between the spoken phrases ; the attack in each phrase to be coincident with the points marked in the copy of the music, which will be provided at the Examination.

*Specimen Test-piece :* "Break, break, break,  
On thy cold gray stones, O Sea !"—(Tennyson.)

*For other tests see Associateship Syllabus.*



## XVI.—MILITARY BANDMASTERSHIP.

### *FIRST EXAMINATION.*

Candidates will be required—

To submit as an exercise an arrangement, in full score, of an orchestral work selected by the Examiners, for Full Military Band, including Alto and Tenor Saxophones and two B flat Trumpets (no special stave for String Bass).

This exercise has to be submitted and approved before the Candidate can take the second part of the Examination.

### *SECOND EXAMINATION.*

#### PAPER WORK.

Candidates will be examined in—

1. (a) Harmony, including Figured and Unfigured Bases ;  
(b) The Harmonisation of a Melody.
2. The arranging of a short passage for full or small Military Band.

#### PRACTICAL WORK.

Candidates will be examined in—

3. Conducting and Training a Military Band ; a combination of about 25 performers will be available.

##### (a) CONDUCTING :

The Candidate will conduct a short piece previously prepared by him from a list.

Candidates must be prepared to conduct any or all of the above, or portions of them, as the Examiners may decide at the time of the examination.

##### (b) TRAINING :

The Candidate will be allowed 15 minutes to familiarise himself with a previously unknown score, and will then be expected to take the Band through this, pointing out such faults as may occur.

4. Playing upon a Wind Instrument of his own choice, and answering questions in the fingering and general manipulation of the instruments used in a Military Band

5. Questions on any points of theory and practice specially connected with Military Bands.

6. Aural tests.

## The Ernest Palmer Fund for Opera Study in the Royal College of Music.

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SIR ERNEST PALMER, the Founder of the Patron's Fund, has recently made a further gift to the College by establishing "The Ernest Palmer Fund for Opera Study" in the Royal College of Music.

The object of this new Fund is to assist the study of all kinds of Opera, especially English Opera, and any music requiring stage representation, in the College, and to further the development of the resources of the Theatre there, and, so far as practicable, make it available for composers and students of Opera generally by giving them facilities for rehearsals and trials.

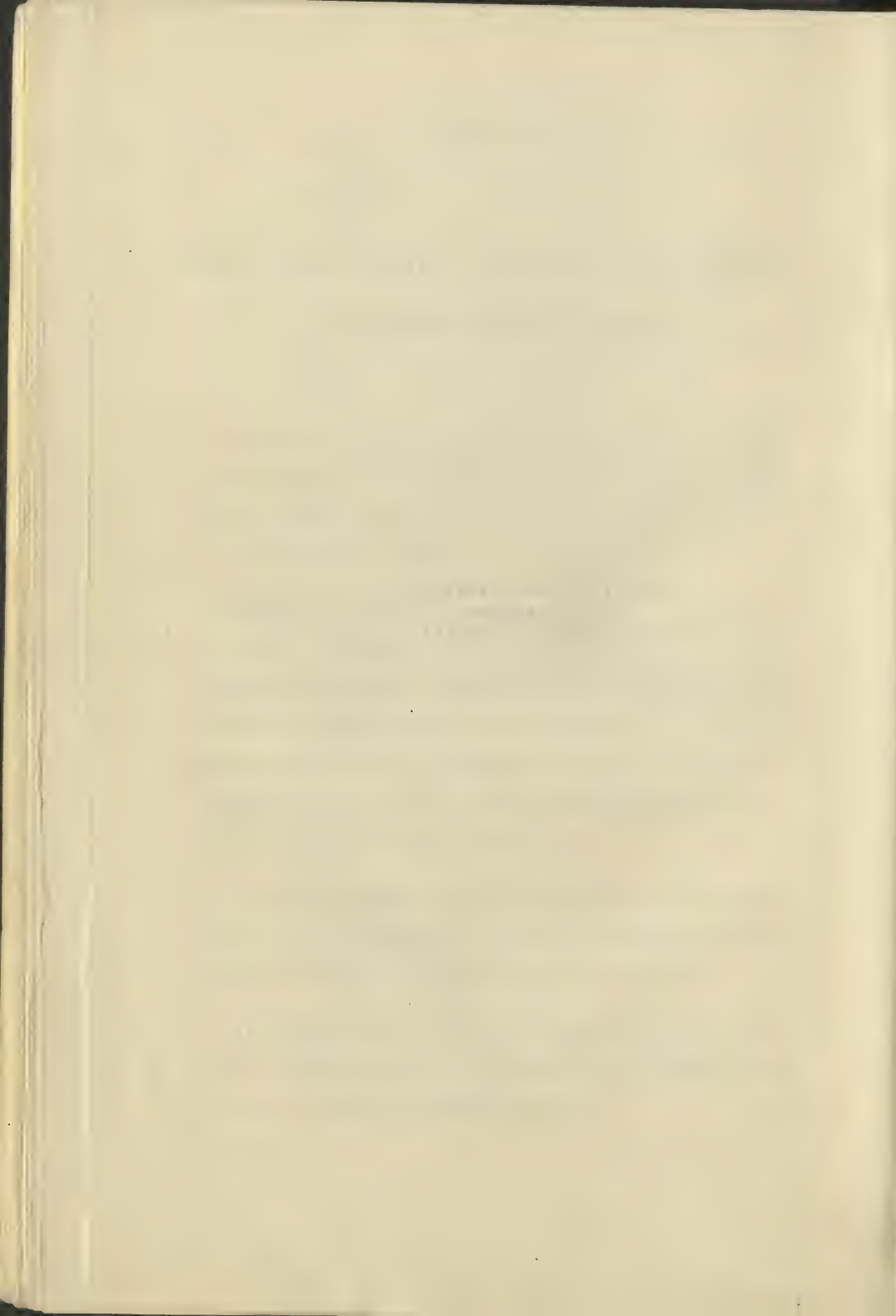
From time to time one or more Operatic Exhibitions, tenable at the College, and called "The Ernest Palmer Opera Exhibitions," will be offered for competition.

The Fund is about to come into operation, and one of its first activities will be the rehearsal and production of some short Operas by British Composers.

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THE  
ROYAL COLLEGE OF MUSIC.

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LIST OF DATES.

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1925 - 26

A.R.C.M. EXAMINATION

December, 1925

Last day for receiving application forms ... Mon., 9th Nov.

Examination begins ... .. Mon., 14th Dec.

April, 1926

Last day for receiving application forms .. Mon., 22nd Feb.

Examination begins ... .. Mon., 19th April

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CHRISTMAS TERM, 1925.

Half Term begins ... Monday ... 2nd Nov.

Term ends ... .. Saturday .. 12th Dec.

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EASTER TERM, 1926.

Entrance Examination Wednesday ... 6th Jan.

Term begins ... .. Monday . 11th Jan.

Half Term begins ... Monday ... 22nd Feb.

Term ends ... .. Saturday ... 3rd April

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MIDSUMMER TERM, 1926

Entrance Examination ... Wednesday ... 28th April

Term begins ... .. Monday ... 3rd May

Half Term begins ... Monday ... 14th June

Term ends ... .. Saturday ... 24th July

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# THE ROYAL COLLEGE OF MUSIC

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THE PATRON'S FUND (so named with the approval and sanction of HIS LATE MAJESTY KING EDWARD VII., then Patron of the Royal College of Music) was founded in 1903 by Sir S. Ernest Palmer (also the donor of the Berkshire Scholarship in 1902); the income is devoted to the following (among other) purposes:—

1. The rehearsal and performance of works by British composers.
2. The assistance of performers, who are British subjects, in procuring a hearing in public.
3. The provision of travelling scholarships and special grants to students; also the publication of works.

It being the wish both of the Council of the Royal College of Music and of the Founder that the influence of the fund should be far-reaching, and in a sense national, a clause was inserted in the deed of gift to the effect that the benefit of the fund, though primarily for past and present Pupils of the Royal College of Music, could be extended to any other British subjects, whether educated at any of the musical schools or privately



*Presented by Miss Margaret Prideaux, 1986*

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